



A Step-By-Step Breakdown of the Guitar Styles and Techniques  
of John and Tom Fogerty



# CONTENTS

Page	Title	CD Track
4	Introduction Tuning	1
7	<b>Bad Moon Rising</b>	2–5
11	<b>Born on the Bayou</b>	6–8
16	<b>Down on the Corner</b>	9–12
19	<b>Fortunate Son</b>	13–16
22	<b>Green River</b>	17–20
28	<b>Keep on Chooglin'</b>	21–26
36	<b>Lodi</b>	27–31
40	<b>Lookin' out My Back Door</b>	32–38
48	<b>Proud Mary</b>	39–43
51	<b>Run Through the Jungle</b>	44–47
57	<b>Travelin' Band</b>	48–53
61	<b>Who'll Stop the Rain</b>	54–57

# INTRODUCTION

## *Creedence Clearwater Revival: From California to Bayou Country*

At the time that "Proud Mary" and "Born on the Bayou" were chugging up the charts in 1969 for Creedence Clearwater Revival, no member of the band, including leader John Fogerty, had been to the South. Fogerty had, along with Robbie Robertson of the Band, a special gift for evoking rural, working-class America through the blues, rockabilly, and country music coursing through the pitch-perfect craft of his songwriting. With Fogerty's rootsy guitar playing and gutsy singing, CCR scored eight gold albums from 1968–1972 and nine Top 10 singles from 1969–71 (though never a #1) and left an indelible mark on rock. Going counter to the sometimes self-indulgent and pretentious music of the late 1960s, they accomplished their remarkable achievement through compact productions that possessed the timeless quality of classic folk tales and legends.

The story of Creedence is really the story of John Cameron Fogerty, born on May 28, 1945 into a family of five brothers in El Cerrito in northern California. His older brother Tom had previously arrived four years earlier on November 9. Jim Fogerty, the oldest, was a big R&B fan, and John was influenced by hearing his records. Carl Perkins was his first idol, soon to be followed by Roy Orbison, Elvis, Scotty Moore, Hank Williams, Little Richard, Howlin' Wolf, Charlie Patton, and Billy Butler, among others. However, though James Burton was his guitar "god," it was Duane Eddy's hooky bass riffs that he tried to emulate in his writing.

John's mother was a folkie who played some guitar and encouraged John and Tom to pursue their interest in music. At one point they shared a Silvertone Danelectro electric guitar, for which they paid \$88 over a period of ten months. By 1958 Tom was playing guitar in the Playboys and a year later with Spider Webb and The Insects. Meanwhile, John and his friends, Stu Cook on bass and Doug Clifford on drums, were performing as the instrumental trio the Blue Velvets until Tom came in and took over, renaming the group Tommy Fogerty and the Blue Velvets. Starting in 1959, they played high school and frat parties while releasing three undistinguished singles with Tom on lead vocals and John playing a 3/4 size Supro. Due to a lack of adequate PA systems in those days, John was forced to push his voice well past its limits when given his chance up front, thereby contributing to his bluesy growl. The Blue Velvets once lost a battle of the bands to the Count Five, who would go on to have a hit in 1966 with "Psychotic Reaction."

In 1963 John began working as a shipping clerk at Fantasy Records while Tom toiled at Pacific Gas and Electric Company; Cook and Clifford were enrolled at San Jose State College. The label had just enjoyed a substantial hit with the instrumental "Cast Your Fate to the Wind" by Vince Guaraldi, and John's calculated choice of employment would turn out to be fortuitous. Fantasy offered to record the band if they changed their name to the Golliwogs, a name considered more "beat" (given the British Invasion era) and a possible reference to a popular minstrel doll. They were even required to dress up in white Afro Golli wigs and Golli uniforms for a promo photo. John "graduated" from the Supro to a Fender Mustang and then a Rickenbacher 325, consequently known as the "John Lennon model."

In 1964 the Golliwogs released "Don't Tell Me No Lies" b/w "Little Girl" followed by a half dozen more including "Porterville" and "Walk on Water," written by Tom and credited to both brothers. In 1966 John and Doug Cook were drafted into the army and Coast Guard reserves respectively, and when they returned a year later, the new owner of Fantasy, Saul Zaentz, suggested they move forward with another name change. "Creedence" was borrowed from the name of a friend of Tom's, "Clearwater" had appeared in a beer commercial, and "Revival" referred to the revitalization of the band. With John now assuming the role of lead singer, guitarist, and songwriter to propel them to fame, the latter was a prophetic choice.

In January of 1968, Creedence Clearwater Revival was signed to a Fantasy Records contract, and shortly thereafter "Porterville" b/w "Call It Pretending" was pressed as their first single. The epochal *Creedence Clearwater Revival* came out in July and promptly went gold at #58 on the charts with over 1 million in sales. The liner notes by former jazz critic Ralph J. Gleason hailed them as "an excellent example of the Third Generation of San Francisco bands" and indeed, John's extended fretboard workouts on Screamin' J. Hawkins's "I Put a Spell on You" and Dale Hawkins's (no relation) "Susie Q" gave a passing nod to the psychedelic sound of the Bay area with John playing his ëRick' through a roll-and-pleat Kustom amp. "Susie Q (Pts 1 & 2)" and "I Put a Spell on You" b/w "Walk on the Water" (the only CCR tune penned totally by Tom to be recorded) were simultaneously released as singles, but the best was yet to come, and quite soon.

*Bayou Country*, released exactly one year later, established John Fogerty as one of the finest tunesmiths around. No other than the "bard," Bob Dylan, praised the gold single "Proud Mary" (#2), and though it has suffered a certain ignominy as a wedding band staple, it enjoys enduring classic rock status along with its flip side single, "Born on the Bayou." The album scrambled to #7 on the pop charts and #41 on the black albums chart (!) while going platinum with sales of over 1 million. The hard-rocking "Good Golly Miss Molly," the lone cover, showed John's vocal debt to Little Richard, while the epic, one-chord boogie "Keep on Chooglin'" highlighted his considerable guitar and harmonica chops.

Picking up momentum while the songs flowed from his pen like liquid gems in 1969, John and company saw their second gold single "Bad Moon Rising" (#2) b/w "Lodi" released in April and a third gold single, "Green River" (#2) b/w "Commotion" put out in July before they were collected on the #1 platinum *Green River* in August. The band even played at Woodstock, though John foolishly refused to have them appear in the film or on record due to his qualms about the quality of their performance. It was during this period that he acquired a Les Paul Custom, even having it cut down into a 3/4-size axe after it was damaged by the airlines.

Like a well-oiled hit machine, CCR pumped out the fourth gold single "Down on the Corner" (#3) b/w "Fortunate Son" in October, followed by their third platinum album, the #3 pop album (#28 black album) *Willy and the Poor Boys* in November. Despite the mainly bright and upbeat tempos, there lurked a social consciousness and firm political stance on "Fortunate Son," "Effigy," "Don't Look Now (It Ain't You or Me)," and even the wry "It Came out of the Sky" that had only been hinted at on earlier albums.

The unprecedented success continued like a whirlwind in 1970 as the Little Richard-inspired "Travelin' Band" b/w "Who'll Stop the Rain" became the band's fifth gold single at #2 in January, and showed both the joyous rock 'n' roll and antiwar sides of its guiding light. They appeared on the cover of *Rolling Stone* with John as the feature interview, and in April embarked on their first European tour. Concurrently, "Up Around the Bend" b/w "Run Through the Jungle" came out as their sixth gold single at #4, and in July *Cosmo's Factory* (Cosmo being Doug Clifford's nickname, but the "factory" shown on the cover was actually Wally Heider's studio) promptly became their fourth platinum platter at #1 with 3 million copies sold. Equally impressive, the band that had come to epitomize the "art of the single" scored again with "Lookin' out My Back Door" b/w "Long as I Can See the Light" at #2 being their seventh gold disk. The "Mondo Bizzaro" US tour was inaugurated, and the title was apt. Long-simmering resentment by his brother and the others for John's autocratic running of Creedence was coming to a boil despite the preponderance of proof that their success was due almost entirely to his efforts. Nonetheless, the year wrapped up in December with *Pendulum* garnering 1 million advance orders, guaranteeing a fifth platinum award even before it peaked at #5. Apparently conceived as a shot across the bow of the critics who had dismissed his music as pop radio fodder, John expanded his palette and format to explore more progressive sounds on CCR's first all-original album. Only "Have You Ever Seen the Rain" b/w "Hey Tonight" (#8), however, was reassuringly familiar to their fans, and it became their eighth gold single in January of 1971.

In February Tom Fogerty, after years of battling with his little brother, quit the band to pursue a solo career, and, coming full circle since their school days in El Cerrito, the remaining members decided to continue as a trio. Their ninth Top 10 single "Sweet Hitch-Hiker" (#6) b/w "Door to Door" (written and sung by Stu Cook) was let out of the bag in

July, and the pared-down juggernaut launched the "Mondo Bizzaro 2" tour in August, followed by a second European tour in September. A Far East tour of New Zealand, Australia, and Japan ensued in February of 1972, while Creedence's last single, "Someday Never Comes" b/w "Tearin' Up the Country," capped the end of the tour in March. A month later, the last CCR studio album, *Mardi Gras*, was released to virtually unanimous critical panning. Surprisingly, it still charted at #12 based, no doubt, on fan loyalty. After years of constant badgering by Cook and Clifford, John claims to have relented and not only allowed them to contribute 2/3 of the songs, but to also oversee their production. Contradictorily, his rhythm section saw it as a break for their leader to recharge his creative juices. Though in retrospect the results were not quite as ghastly as first reported, the album paled in comparison to their best work and marked an inglorious end to one of the greatest rock 'n' roll bands of all time. In October the chooglin' ended for Creedence Clearwater Revival.

The years since have been a decidedly mixed bag for John Fogerty, tragic for brother Tom, and rather pathetic for Cook and Clifford. John launched his solo career in 1972, but the next year he began a debilitating series of legal actions against Saul Zaentz and Fantasy Records and, in conjunction with Cook and Clifford, one against their old accounting firm. In the process of voiding his long term contract with Fantasy, he lost the rights to his Creedence songs. Thoroughly drained and understandably distressed, he took a ten-year hiatus through to the early 1980s. Tom, who released a total of nine solo albums throughout the 1970s and 1980s, got the entire band back together for the last time for his wedding in 1980 and then died at the age of 48 on September 6, 1990 from AIDS after contracting the disease through a blood transfusion. It was reported that when John visited his brother in the hospital hoping for a reconciliation, Tom stated, to John's utter dismay, that Saul Zaentz was the "best friend I ever had."

When CCR was inducted into the Rock and Roll Hall of Fame in 1993, John refused to jam with Cook and Clifford despite Tom's widow, Tricia Clapper Fogerty, arriving with his ashes in an urn for the reunion. Cook and Clifford have gone on to perform in a number of projects together and individually after the Creedence breakup, before eventually forming Creedence Clearwater Revisited in 1995 with three other musicians to perform CCR songs exclusively. In 1996 John sued his old band mates and Tricia Clapper Fogerty concerning the use of the name, but lost his case a year later.

John Fogerty remains a stubborn and seemingly intractable man in his personal affairs. However, from his #1 charting "comeback" album *Centerfield* in 1985 to *Déjà Vu All Over Again* (#23) in 2004, he has managed to make music that, while nowhere near as consistently great as his best Creedence material, still presents his vision of classic American rock 'n' roll. His roots have become so indelibly a part of his sound that he can now rightly take a place in the company of his heroes. And when given the opportunity, he knows how to give something else back. In 1991 he contributed significantly to having a gravestone marker erected near Holly Ridge, Mississippi for Delta blues founder Charley Patton.

# BAD MOON RISING

(Green River, 1969)

Words and Music by John Fogerty

"Bad Moon Rising" and "Green River" eloquently exposed both John Fogerty's fears and hopes relative to the Vietnam War and the Age of Aquarius, respectively. Part of his brilliance is that, while the music for "Bad Moon Rising" is very upbeat like the classic pre-1956 Elvis rockabilly from which it is derived, the lyrics ("I hear hurricane's a blowin'. I know the end is comin' soon.") are ominous and foreboding metaphors for the war. It is believed that Fogerty was inspired by the movie *The Devil and Daniel Webster* from 1941 in which a hurricane devastates a town.

## Figure 1—Intro

It reflects a type of brilliance to craft an opening this simple and yet so memorable. The "secret" lies in the contrast between the barre D (I) in measure 1 and the open D in measures 3–4 as played by Gtr. 1 (John). Combine this with the E6 to E vamp (actually sounding as D6 to D due to Fogerty tuning down a whole step), and a considerable amount of essential musical info is conveyed quite efficiently.

**Performance Tip:** Form an open-position "folk" E chord with your middle, ring, and index fingers, low to high, in measures 3–4 and hammer to fret 2 with your pinky. In addition, be sure to use crisp, staccato strokes on beat 4 of measure 1 and beats 2 and 4 of measure 2.

Fig. 1

Gtrs. 1, 4 & 5: Tune down 1 step:  
(low to high) D–G–C–F–A–D

<b>2</b>	<b>Full Band</b>
<b>3</b>	<b>Slow Demo</b> Gtr. 1 meas. 1-4

### Intro

Moderately fast ♩ = 180 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

1 Gtr. 1 (elec.)

D/A  
\*(E/B)

A  
(B)

G  
(A)

D  
(E)

D6  
(E6)

D  
(E)

D6  
(E6)

D  
(E)

D6  
(E6)

*mf*  
w/clean tone

Gtrs. 2 (elec.)  
& 3 (acous.)

*mf*  
w/ clean tone  
let ring throughout

\* Symbols in parentheses represent chord names respective to detuned guitars.  
Symbols above reflect actual sounding chords.

## Figure 2—Chorus

One of the patented moves that songwriters make when going from a verse to a chorus or bridge is to start on the IV (G) chord as Fogerty (Gtr. 1) does for “Bad Moon Rising.” In this way, the ear will be led back to the I (D) chord (measures 3–4). Measures 5–6 then proceed through the cadence of A (V) and G chords in order to resolve back home to the D chord in measures 7–8.

Fig. 2

## Chorus

1

G (A) D (E) (E6) (E) (E6) (E) (E6)

Don't go a-round to - night \_\_\_\_ Well, it's bound to take \_ your life. \_\_\_\_

Gtr. 1 Rhy. Fig. 1

TAB

5

A7 (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)

There's a bad \_\_\_\_ moon on the rise. \_\_\_\_

End Rhy. Fig. 1

End Rhy. Fig. 1A

# Figure 3—Guitar Solo

John Fogerty does Scotty Moore proud with his sixteen-measure solo over the verse and chorus form. Based heavily on Moore's solo in Elvis's version of "I'm Left, You're Right, She's Gone" from 1954, it follows the changes with a variety of chordal forms that function as a kind of rudimentary chord-melody solo. Second-inversion (5th on bottom) D major triads ring out in measures 1, 5, and 7. Root-position major triads for the A and G follow in measure 2, but note how a first-inversion (3rd on bottom) major triad is employed for the G in measure 6. Shifting to a more programmatic sequence in measures 9–16, Fogerty uses all first-inversion major triads embellished with added 6ths for a sweet, consonant sound consistent with classic rockabilly and the Western Swing music that influenced Moore.

**Performance Tip:** In measures 9, 10, 13, and 14, access the 6th on string 2 with your ring finger.

5 Full Band

Fig. 3

**Guitar Solo**

1 Gtr. 5 D (E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)

Gtr. 4

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 2 & 3 Rhy. Fig. 2A End Rhy. Fig. 2A

*mp*

The musical score for Figure 3 is presented in four systems, each corresponding to a different guitar part. The key signature is one sharp (F#) and the time signature is 4/4. The first system, labeled 'Gtr. 5', shows a solo line with chords D (E), A (B7), G (A), D (E), (E6), (E), (E6), (E), and (E6). The second system, labeled 'Gtr. 4', shows a solo line with a melodic sequence starting in measure 9, marked with a mezzo-forte (*mp*) dynamic. The third system, labeled 'Gtr. 1', shows a rhythm part with 'Rhy. Fig. 2' and 'End Rhy. Fig. 2'. The fourth system, labeled 'Gtrs. 2 & 3', shows a rhythm part with 'Rhy. Fig. 2A' and 'End Rhy. Fig. 2A'. Each system includes a standard notation staff with chords and a corresponding tablature staff with fret numbers.



5 Gtr. 5  
 Gtr. 1: w/ Rhy. Fig. 2  
 Gtrs. 2 & 3: w/ Rhy. Fig. 2A

(E) A (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)

Gtr. 4

9 Gtr. 5  
 Gtr. 1: w/ Rhy. Fig. 1  
 Gtrs. 2 & 3: w/ Rhy. Fig. 1A  
 Gtr. 4 tacet

G (A) D (E) (E6) (E) (E6) (E) (E6)

13 A7 (B7) G (A) D (E) (E6) (E) (E6) (E) (E6)

**Words and Music by John Fogerty**

## Figure 4—Intro

**Performance Tip:** Use all downstrokes. Also, do not discount the importance of the amp tremolo. This effect is mostly obsolete and is missing from virtually all amps today, but it is available as a stomp box and in some digital racks.

6

Full Band

\* Chord symbols reflect overall harmony.

4

let ring



5

E E7 E E7

I can still hear — my old hound — dog — bark — in', chas — in' down a hoo - doo there,

Measure 5: Chords E and E7. Lyrics: "I can still hear — my old hound — dog — bark — in', chas — in' down a hoo - doo there,"

Measure 6: Chords E and E7.

Measure 7: Chords E and E7.

8

D A E E7 E D A

chas — in' down a hoo - doo there. —

let ring ----- let ring ---

Measure 8: Chords D and A. Lyrics: "chas — in' down a hoo - doo there. —"

Measure 9: Chords E and E7. Lyrics: "let ring -----"

Measure 10: Chords E and D. Lyrics: "let ring ---"

## Figure 6—Guitar Solo

The hardest “progression” to solo over is a one-chord vamp because the soloist must supply all the action regarding forward momentum and dynamics. Fogerty (Gtr. 1) turns it into an opportunity to compose a thirty-measure (with repeats) mini-opus. In measures 1–8 he takes the most basic of elements—the E composite blues scale (blues scale plus Mixolydian mode) in the root and extension positions—and works out like a country bluesman. Pulling off from the A (4th) note to the major tonality-defining 3rd (G#) and then resolving to the E (root) pretty much says all that is needed to get the solo underway. However, the E7 “arpeggio” in measures 5 and 6 shimmers vibrantly on the upper strings for a dollop of harmony in contrast to the honking, horn-like licks.

In a dynamic shift, Fogerty lays in a heap of harmony in measures 9–14 with sliding 6ths derived from the E major scale. Check out that “home base” (Fogerty is a rabid baseball fan) is G#/B—the major 3rd over the 5th from the E major triad, as shown in measures 9–13. The D, A, and E7 chords and implied E9 broken chord sequence in measures 15–16 that is played three times provides needed resolution to the tonic. Observe Fogerty’s intelligent employment of triads on the middle strings as a subtle means of harmonizing up from the double stops in 6ths that precede them for a bigger, climactic sound. You should know that his playing of chords in the middle of a solo is a trademark of his style and provides a real dynamic blast to the proceedings. Continuing in like kind, he completes this section in measures 17–18 with the same chords dramatically dropped an octave with the E7 chord sustained for anticipation in measure 18.

The concluding “movement” of Fogerty’s “opus de swamp” in measures 19–24 involves a rumbling, repeating bass pattern using the E (root), B (5th), and C# (6th) notes from the E major pentatonic scale. It is the perfect bracket or “bookend” to the solo, as it refers back to the beginning composite blues scale licks. The sparseness of the pattern also serves to bring the energy level down a tad in preparation for the E7 signature riff that ratchets the energy level back up in the interlude (not shown).

**Performance Tip:** Use your ring finger and pinky (low to high) for the “parallel” 6ths at frets 7, 9, and 4 and your ring and middle fingers for the “diagonal” 6ths at fret 5. The single-note pattern in measure 16 can be tricky without the most efficient fingering. Remain in fourth position and use the one-finger-per-fret rule for best results.

8

Full Band

Fig. 6

### Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

1 Gtr. 1 E7

5

let ring ---- -| let ring ---- -|



# DOWN ON THE CORNER

(Willy and the Poor Boys, 1969)

Words and Music by John Fogerty

CCR's fictional jug band, "Willy and the Poor Boys," appeared on the cover of the album and are only referenced in this tune. Still, except for the exuberant rockabilly of "It Came Out of the Sky" and the political anthem "Fortunate Son," the album has a "down home" vibe as heard particularly on Leadbelly's "Midnight Special" and "Cotton Fields." As befitted his near-total control of the band, John Fogerty also sang the overdubbed back-up harmony.

## Figure 7—Intro

Fogerty was one of the all-time masters of doing a lot with a little. It is not a skill to be taken lightly, particularly when one was trying to craft Top 40 radio fare "back in the day." The eight-measure intro to "Down on the Corner" is constructed simply from major-scale bass lines (John as Gtr. 1) relative to the C (I) and F (IV) chords. Progressive jazz it is not, but the nimble, syncopated phrasing imparts a good "olde-timey" feel that makes this the instantly recognizable "head" to the song. You should know that the 6th (A at fret 5 on string 6 for the C, and D at fret 5 on string 5 for F) helps to impart a light-hearted, happy vibe to the lines.

Gtr. 2 (Tom) enters at measure 5 with a snappy, syncopated strum pattern using basic barre chords that adds a whole new dimension to the song.

**Performance Tip:** If you play the first bass note in each measure with your index finger, the rest of the fingering pattern should be logical. For the strum pattern of Gtr. 2, use alternate pick strokes, employing ghost strokes when necessary to keep upstrokes on the in-between sixteenth notes.

Fig. 7





**Intro**

Medium Rock ♩ = 100

Gtr. 1 (clean) (Percussion) 2 N.C. (C) ↑ Riff A

*mf*

TAB

3

Gtr. 2 (clean) *f*

F



**9** Full Band

**10** Slow Demo  
Gtr. 2 meas. 5-8

6

C G C

End Riff A

## Figure 8—Chorus

The four-measure chorus is made up from two two-measure segments of F (IV)—C (I) and G (V)—C. Gtr. 2 continues with the same propulsive strum pattern, while Gtr. 1 invents a new bass line. Notice that it is even simpler than Riff A of the intro, but still contributes to the rhythmic strength of the section by roughly mirroring the phrasing of the vocal.

**Performance Tip:** Riff B can be handled comfortably throughout in first position.

**11** Full Band

Fig. 8

**Chorus**

F C G C

Gtr. 2

1

Down on the cor - ner, out here in the street, \_ Wil - ly and the

Gtr. 1

TAB

1 1 1 3 3 3 3 2 3 3 3 2 3 3 3

3

F C G C

Poor - boys are play - in'. Bring a nick - el, tap your feet. \_

TAB

1 1 3 3 3 3 2 3 3 3 2 3 3 3



## Figure 9—Interlude

The interlude features the same chords from the verse as the underpinning for John (Gtr. 3) to layer a harmony bass line over Riff A. Theoretically, the harmony involves 3rds and 4ths relative to the melody line of Riff A. The effect is not unlike a muted horn section.

**Performance Tip:** If you anchor your index finger at fret 2 (for both strings 3 and 4) you will be able to access all the other notes without altering your hand position.

Fig. 9

12

Full Band

### Interlude

Gr. 1: w/Riff A  
C

Gr. 2

1 Gr. 3 (clean)

*mf*

T  
A  
B

2 5 3 2 2 3 5 5 2 2

3

G C F

2 5 3 2 2 3 5 5 2 2 2 5 3 2 2 3

6

C G C

2 2 0 5 5 2 5 3 2 2 3 5 5 3

# FORTUNATE SON

Released on *Willy and the Poor Boys* in 1969

Words and Music by John Fogerty

John Fogerty, who had been drafted in 1966, wrote this song in twenty minutes as a protest against the preferential treatment he felt some young men were receiving in terms of being called to fight in Vietnam during the Nixon presidency. "Unfortunately," since then the song has been misinterpreted, much like Bruce Springsteen's "Born in the USA," as a patriotic call to arms. Fogerty recorded it directly after having done many takes of "Down on the Corner," leaving his voice obviously strained, in his opinion. Due to his losing the rights to all of his Creedence songs, "Fortunate Son" has been used in ways that Fogerty deems unacceptable, including a Wrangler jeans commercial that only quotes the first two lines of the song.

## Figure 10—Intro

John Fogerty is nothing if not a resourceful guitarist. In other words, he uses the musical means available to him, such as altered tunings, to achieve his ends. For "Fortunate Son" he chose again to detune his guitar one step (see "Bad Moon Rising") in order to more conveniently make the song sound in the key of G. (The analysis will be in A, however, as it was fingered.) One of the reasons for this can be seen immediately in the iconic intro where he is able to play 6ths on strings 3 and 1 and then end on string 5 open for the root (A).

**Performance Tip:** Use your middle and index fingers (low to high) in measures 1, 2, 5, and 6 and your middle and ring fingers in measures 3 and 7.

Fig. 10



Tune down 1 step:  
(low to high) D-G-C-F-A-D

**Intro**  
Moderately ♩ = 128  
Gtrs. 1 & 2 (clean)  
(Bass & drums)

Chord diagrams:  
A5: 11 (x o x x)  
G5: 133 (x x x)  
D5: 113 (x x x 5fr)

\* Chord symbols reflect overall harmony.

The eight-measure verse consists of two four-measure phrases of A5 (I), G5 (♭VII), D5 (IV), and A. Low-register 5ths, known colloquially as “power chords,” suffice to convey the basic harmonic information most directly and “powerfully.” After the dramatic move down from the A (tonic) to the G (♭VII), a cycle of 5ths is created from G to D and back to A that engenders momentum. Staying “on point,” Fogerty (Gtr. 1) uses the exact same strum pattern in measures 1–6, only altering it slightly in measures 7–8.

- 14** Full Band
- 15** Slow Demos  
Gtr. 4 meas. 4-5, 8

20

## Figure 12—Interlude

Fogerty's eight-measure interlude adds an element of foreboding as an instrumental break. With the open A string pounding out eighth notes as a "pedal point" (Gtr. 2), dyads in 3rds implying A7, A°7, G/A, and A are repeated two times. Gtr. 1 just plays the dyads to fatten the sound. Don't neglect the glisses between dyads; they're a simple but effective way of nudging along the forward motion of the section in addition to the drive provided by the thumping eighth notes.

**Performance Tip:** For Gtr. 2, it will be necessary to use either hybrid picking (pick and fingers) or fingerstyle in order to achieve the proper separation between bass notes and treble dyads. Either way, it is imperative to allow the dyads to ring out through each measure while the open A string is plucked repeatedly. Pay strict attention to where quarter notes are held in the bass instead of eighth notes. Dig that the pattern is not exactly the same in measures 1–4 as it is in measures 5–8—a nice attention to detail that is a Fogerty hallmark.

Fig. 12

**16** Full Band

**Interlude**

Gtr. 1 1 A7 A°7 G/A A

Gtr. 2

Gtr. 1 5 A7 A°7 G/A A

Gtr. 2

Gtr. 3

The musical score for Figure 12—Interlude is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is A major (three sharps). The time signature is 4/4. The score is for three guitar parts (Gtr. 1, 2, 3) and a full band. Chord symbols A7, A°7, G/A, and A are indicated above the staves. Gtr. 1 plays dyads in 3rds. Gtr. 2 plays eighth notes on the open A string. Gtr. 3 plays a sustained note with a glissando. The full band part is indicated by a diamond with the number 16.

# GREEN RIVER

(Green River, 1969)

Words and Music by John Fogerty

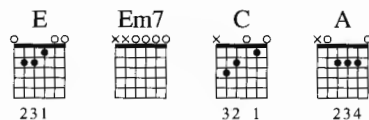
Writing about an actual camp site run by a descendant of Buffalo Bill Cody on Putah Creek near Winters, California that he visited during his childhood, John Fogerty once again combined licks with lyrics to create musical tension. Taking his cue from Sun Records-era Howlin' Wolf and early Lightnin' Hopkins, the aggressive blues backing harks back to a rough country past in opposition to "where the cool water flows" and "barefoot girl dancin' in the moonlight" rhapsodized by Fogerty. The name "Green River" was taken from a bottle of syrup for his favorite carbonated Limeade drink served at a drug store soda fountain in Winters.

## Figure 13—Intro

John Fogerty (Gtr. 1) fashions yet another striking hook for an intro with blues-based E minor pentatonic licks in the root and extension positions of the scale. Two four-measure phrases with a "beginning" and "end" comprise the eight measures as Tom (Gtr. 2) just vamps on an open position E major chord, as was so often his lot in the band. Like so many others, this intro could stand on its own as a solo guitar piece with its full combination of well-placed bass notes and contrasting chordal forms. The D/B (>7th/5th) dyad is as classic a harmony as you will find in the blues. Observe how the repeating low E string (root) and the E note on string 4 at fret 2 anchor the tonality while helping to provide the pulse of the rhythm.

**Performance Tip:** Play the B/E (5th/root) on beat 1 of measure 1 with your index finger while using your ring and middle fingers (low to high) for the D/B dyad. If you use your index finger to play the A (string 3) and E (string 4) notes in measure 2, it will put your hand in an advantageous position to easily access the other single notes.

Fig. 13



17

Full Band

18

Slow Demo  
Gtr. 1 meas. 1-4

**Intro**

Gtr. 1 (elec.) Moderately ♩ = 138

\* E7

E

1

*f*

w/ clean tone  
w/ pick & fingers

let ring -----

TAB

Gtr. 2 (acous.)

*mf*

TAB

\* Chord symbols reflect overall harmony.



5

Gtr. 3 tacet  
E7

E

let me re - mem - ber things \_ I love \_ now.

P.M. P.M.

trm

trm

0 (2)

9

E  
Rhy. Fig. 2

Em7 C

Gtr. 2

Stop-ping at the log where cat - fish bite, walk-ing a - long \_ the riv-er road at night,

Gtr. 1

*mp*

Gtr. 4 (elec.)

Rhy. Fig. 2A

*p*

w/ clean tone

13

A E Em7 E Gtr. 5 tacet End Rhy. Fig. 2

bare-foot girl - danc - in' in the moon light. \_\_\_\_

Gtr. 1

*f* P.M.

Gtr. 5 (elec.)

*f* w/ clean tone

Gtr. 4

End Rhy. Fig. 2A



## Figure 15—Guitar Solo

With a fourteen-measure progression similar to the verse as a melting pot, Fogerty stirs four guitar parts (Gtrs. 1, 5, 6 & 7) into a steaming blues stew. One of his many strengths as an ace guitarist was how he created parts that were more composed than improvised. For example, Gtr. 1, after mirroring Gtr. 5 with a run down the E minor pentatonic scale in measure 2, plays trills involving the E (root) note on string 4 at fret 2 in measures 3–11, including over the C ( $\flat$ VI) and A (IV) chord changes, where the E functions as the major 3rd and 5th, respectively. In measure 12 Fogerty repeats the chromatic bass line from the verse that resolves to E and an implied E7 tonality with a D/G $\sharp$  ( $\flat$ 7th/3rd) dyad.

Gtr. 6, starting in measure 3, alternates measures of the A note repeatedly bent up either a half ( $B\flat$ ) or whole step (B), with punchy bass notes from the root E minor pentatonic scale. Gtr. 7 drops a mighty tasty, tension-inducing bend into the mix in measures 6, 9, and 12 that is reminiscent of the earlier bends of the verse, but an octave higher. Dig how the sustain and vibrato of the root note at fret 12 on string 1 provides counterpoint to all the honking notes and licks underneath.

**Performance Tip:** In measures 3, 5, 6, and 7 for Gtr. 6, pull down on the A note at fret 2 on string 3 with your middle finger backed up by the index.

Fig. 15

20 Full Band

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times) Gtr. 5 tacet

1 Gtr. 5 E w/ clean tone Gtr. 6 (elec.) *f* Gtr. 6

Gtr. 5 *divisi* P.M.

1/4 1/2 1/4

TAB 5 3 4 2 5 2 2 2 2 (2) 5 (5) 2 2 5 2

Gtr. 1 *f* tr tr tr

1/4 tr tr tr

TAB 3 5 5 3 4 2 5 2 0 (2) 0 (2) 0 (2) 0 2 0 0 2 0 0 2 0 0 2 0

Gtr. 7 (elec.)

5

Gtr. 6

Gtr. 1

# KEEP ON CHOUGLIN'

(Bayou Country, 1969)

Words and Music by John Fogerty

According to Stu Cook, "Chooglin' is havin' a ball, as in 'Good Golly Miss Molly, sure like to...' " John Fogerty recalls writing "Keep on Chooglin'," "Born on the Bayou," and "Proud Mary" all around the same time in 1968 "when the whole swamp bayou myth was born." He has also stated that he could never understand how players like Eric Clapton and Jeff Beck got that "searing lead blues sound, so I developed my style to be rhythmic and chord-based..." That said, he burns the strings off his guitar in "Keep on Chooglin'" with a searing lead blues sound. It would become CCR's set closer in place of "Susie-Q."

## Figure 16—Intro

It is hard to imagine blues riffs reduced further to their essence, or more effective, than in the intro to "Keep on Chooglin'" as played by Gtr. 1 (John). With brother Tom chopping down on an E7 chord starting in measure 6, Fogerty waves his magic wand (Rickenbacker?) over a handful of blues-scale bass notes—the root (E),  $\flat$ 3rd (G), major 3rd (G $\sharp$ ), and  $\flat$ 7th (D)—and sets in motion an epic one-chord boogie classic. This is likely the best example of the Duane Eddy influence in terms of catchy licks on the "down low." Beginning in measure 9 of the sixteen-measure section, Fogerty raises the riffs an octave in a dramatic move that has the added benefit of being in the same octave as his vocal.

**Performance Tip:** Take care not to mute the low open E string in measures 1–8 or the high open E string in measures 9–16.

Fig. 16

<b>21</b>	<b>Full Band</b>
<b>22</b>	<b>Slow Demo</b> Gtr. 1 meas. 1-4

**Intro**  
Moderately fast  $\text{♩} = 160$  ( $\text{♩} = \text{♩}^3$ )

Gtr. 1 (clean) \*E7

*mf*  
\*\* slight P.M.

let ring -----

1/2

1

TAB

5 2 0 5 0 2 0 2 0 0 5 2 0 5

\* Chord symbols reflect basic harmony.  
\*\* 6th string only, next 8 meas.

3

Gtr. 1

let ring -----

1/2

(5) 2 0 5 2 0 2 0 0 5 2 5 2 2 2

Gtr. 2 (clean) Riff A

End Riff A

3

Gtr. 1  
6

Gtr. 2 tacet

Gtr. 2: w/ Riff A

Measure 6: Gtr. 1 (treble clef, key of D major) plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 is tacet. Measure 7: Gtr. 1 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 plays a riff (Riff A) consisting of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 8: Gtr. 1 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 plays a riff (Riff A) consisting of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Gtr. 3 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

Measure 9: Gtr. 3 (clean) plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Rhythm Figure 1 (Rhy. Fig. 1) is marked with a *mf* dynamic and consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 10: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Rhy. Fig. 1 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 11: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Rhy. Fig. 1 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 12: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Rhy. Fig. 1 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

9

Gtr. 3: w/ Rhy. Fig. 1 (4 times)

Gtr. 2: w/ Riff A

Measure 13: Gtr. 3 (w/ Rhy. Fig. 1) plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 (w/ Riff A) plays a riff (Riff A) consisting of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 14: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 15: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 16: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Gtr. 2 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

13

Measure 17: Gtr. 3 (w/ Rhy. Fig. 1) plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 18: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 19: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 20: Gtr. 3 continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

## Figure 17—Guitar Solo

Forty measures—and it sounds as though Fogerty could have gone on for eighty! In fact, he does go on for another seventy-eight measures on harmonica (not shown) before taking *another* sixty on guitar (see Fig. 18). Though many guitarists have far more chops, fewer possess his intuitive feel for the instrument. Dig how he composes the solo in eight-measure blocks that build in intensity starting with measures 1–8 featuring classic open-position blues licks in the root position of the E minor pentatonic scale. Measures 9–16 contain one of the signature sections with propulsive triplets (à la Freddie King in “Hide Away”) that blend seamlessly with 6ths derived from the E Mixolydian mode (another F. King trademark). Notice that two similar four-measure phrases are combined for this “movement,” giving the impression that the “time” is accelerating.

Dynamically bringing the tension level down in measures 17–24, Fogerty slips into the E major pentatonic scale in ninth position (also known as the relative C# minor pentatonic) for a melodic, yet still authentically bluesy passage built on spiky bends of the F# (9th) up to G# (major 3rd). Fogerty forges a climax in measures 25–32 by upping the harmonic ante with fat, vibrant triads pushed to the edge of feedback. The implied second-inversion G triad at fret 12 produces delectable musical tension, while the second-inversion E triad at fret 9 resolves it conclusively. In measures 33–40 he allows the E (root) note on string 3 to produce feedback (with whammy bar vibrato assistance) for roughly five measures before resting as Gtr. 2 (John overdubbed) fills in with a taut country-blues bass lick that resolves to the root.

**Performance Tip:** If you use your middle finger to bend the A note on string 3 at fret 2 (and access the E note on string 4 at fret 2) in measures 1–8, your index will be free to hammer the open G string to G# in measure 7. You might also want to use your strong middle finger to hammer the C# note in measures 9–16. Lastly, in measures 25–32, play and bend the G triad down at fret 12 with your ring finger, saving the index for the E triad at fret 9.

23

24

**Full Band**

**Slow Demo**  
Gtr. 1 meas. 9-12,  
21-24

Fig. 17

**Guitar Solo**

Gtr. 1      Gtr. 3: w/ Rhy. Fig. 1 (20 times)  
1      E7

w/ dist. grad. bend

**Gtr. 1**

**TAB**

2      2      (2) 0      2 0      2      2      (2) 0      2 2      0 2 0 2

**Gtr. 2**

**TAB**

Fill 1      tr      tr

0 (2)

5

grad. bend

End Fill 1

tr

tr

Gtr. 1

9

Gtr. 2 tacet

13

17

grad. bend

hold bend

let ring

21

25

Gtr. 2: w/ Fill 1 (3 times)

1/4

w/ bar

1/2

w/ bar

29

1/4

1/4

1/4

1/4

Gtr. 1

33

w/ bar

fdbk. -----

*p*

Gtr. 2

1 0 3 2

37

Gtr. 1 tacet

(9)

1 0 3 2

After his wailing harp solo, Fogerty resumes his place on the strings with a shattering first-inversion E triad in twelfth position. With his volume cranked to the edge of feedback again, it makes for an entrance not soon forgotten. Then, in marked contrast to his first solo that was a succession of discrete but related sections, Fogerty rips and roars in measures 5–24 through the octave and extension positions of the E minor pentatonic in an aggressively bluesy improvisational style closely related to...Clapton and Beck. It is probably the greatest onslaught of blues power ever committed to vinyl (back when) by Fogerty.

Loosening his grip in measures 25 with sustained feedback on the E (root) note at fret 14, he recalls a section from the first solo, bringing back the G and E second-inversion triads for a dynamic jolt. With whistling feedback creating riveting musical tension in measures 35–38 and lulling the listener into believing that the solo is coming to a conclusion, Fogerty returns for one last shot. Strumming rhythmically and vigorously with grinding distortion, he decorates the E triad in measures 39–45 with surrounding dyads and triads that lock in to the rhythm and really bring things home. All in all, considering the first solo as well, Fogerty maintains unbroken momentum for a total of 178 thrilling measures—a remarkable achievement in anybody’s book!

**Performance Tip:** For the double-string bends at fret 17 in measures 18 and 20, allow your ring finger to snag string 2 underneath it while bending up string 1. The geometry of the strings relative to each other and the fingerboard should automatically make string 1 about a half step higher than string 2 with this type of bend.

**Guitar Solo**

Gr. 3: w/ Rhy. Fig. 1 (25 1/2 times)  
E7

Gr. 1  
1

fdbk.  
w/ bar

w/ bar

grad. bend

TAB

12 (12) (12)

9 9 13 14

12 12 12 12 12 12 12 12

12 12

15 12

5

let ring - - - -

let ring -

(12) 12 15 12 15 12 15 12 15 X 15 12 15 12 12 15 12 14 1/2 (14) 12 14 14 12 15 12 15 12 15 12 15 15

9

1/4

w/ bar

(15) 15 12 15 12 15 12 15 12 15 12 15 12 15 15 15 15 15 15 15 15 12 15 12



13

P.M. w/ bar P.M. w/ bar w/ bar w/ bar

Gtr. 1  
17

*8va*

Gtr. 2

let ring let ring

Gtr. 1  
21

Gtr. 2 tacet

*8va*

*loco*

w/ bar

Gtr. 1  
25

w/ bar w/ bar w/ bar

Gtr. 2

tr tr tr



**(Green River, 1969)**

**Words and Music by John Fogerty**

The title refers to Lodi, California—not Lodi, New Jersey. Located east of San Francisco, the Golliwogs played there, and drummer Doug Clifford remembered the gig: “There were nine people in there, they were all locals, they were all drunk, and all they did all night was tell us to turn it down.” John Fogerty recalled that there was a Lodi Lake that he went to as a kid and hated. Freddie King covered the tune as “Lowdown in Lodi” on *Texas Cannonball* in 1972.

### Figure 19—Intro

John Fogerty had a knack for orchestrating dyads and guitar bass lines with straight-ahead comp chords to form many memorable intros. For “Lodi,” the warm, consonant sound created stands in stark contrast to the melancholy tale of unrealized dreams. By glissing between three different 3rds relative to B $\flat$  (I), harmonic movement is implied in measures 1–2 by Gtr. 3 (John). In measures 3–4, 3rds and 4ths handle the F (V), E $\flat$  (IV), and B $\flat$  changes. Gtr. 2 (John overdubbed) cleverly employs the bass F note as the 5th of B $\flat$ , root of F, and 2nd of E $\flat$ . Measure 4 neatly wraps up the intro and points the way ahead with a bass line that provides forward motion to the verse. Meanwhile, good old Tom (Gtr. 1) keeps good time with steady eighth-note strums and four-note comp chords.

**Performance Tip:** Play D/B $\flat$  (3rd/root) in measures 1, 2, and 4 with the index finger. While maintaining that position, use your ring and middle fingers (low to high) for E $\flat$ /C in measures 1–3. That should make for an easy switch to E $\flat$ /B $\flat$  on beat 4 of measure 3.

Fig. 19

Fig. 19

Intro

Moderately ♩ = 126

B♭ Riff A1

1 Gtr. 3 (clean)

mf

let ring - 4

TAB

Gtr. 2 (clean)

Riff A

mf

End Riff A

P.M. - - 4

TAB

Gtr. 1 (clean)

Rhy. Fig. 1

mf

End Rhy. Fig. 1

TAB

Full Band

The sixteen-measure verse makes use of the I, IV, and V chords from the intro and also includes the vi (Gm), which helps set a mood of melancholy in keeping with the lyrical story. A descending bass line provides a smooth, logical transition between the B $\flat$ , Gm, and E $\flat$  chords in measures 5–8. In measures 15–16 Gtr. 2 slips in a tasty little morsel derived from the B $\flat$  major pentatonic scale in third position.

Fig. 20

**28**  
**29**

1

B♭ E♭ B♭

rode in on a Grey - hound, I'll be walk-in' out if I go. —

Gtr. 1

TAB

6 6 X 6 6 X 6 6 6 X 6 6 X  
7 7 X 7 7 X 7 7 7 X 7 7 X  
8 8 X 8 8 X 8 8 8 X 8 8 X

5

\*Bb/A      Gm      \*\*Gm/F      Eb      F

I was just pass - in' through \_ must be sev-en months \_ or more. \_

\* Bass plays A.      \* Bass plays F.

9 Bb Bb/A Gm Gm/F Eb Bb

Ran out of time and mon - ey; looks like they took my friends. \_

The image shows a musical score for a song. The first staff is a vocal melody in G minor, with lyrics 'Ran out of time and mon - ey; looks like they took my friends. \_'. The second staff is a guitar accompaniment, featuring a mix of chords and single notes, with some parts marked with 'X' for muted notes. The third staff shows the guitar fretboard with fingerings and muting instructions.

13

F Eb Bb

Oh, Lord, (I'm) stuck in a Lo - di - a - gain. \_\_\_\_\_

Gtr. 2

Gtr. 1

(cont. in slashes)

Interlude

Bb Eb Bb

Gtr. 1

17 Gtr. 3

let ring - -

Gtr. 2

21

Gtr. 1: w/ Rhy. Fig. 1  
Gtrs. 2 & 3: w/ Riffs A & A1

F Eb Bb

3. The

Figure 21—Interlude

The second interlude in the coda marks a change of key to C, where F (IV), C (I), G (V), and C changes are articulated with classic R&B-type chordal patterns relative to each chord (Gtrs. 2 & 3) as Gtr. 1 punctuates each with sustained half-note voicings. Ike Turner, Steve Cropper, Cornell Dupree, and Jimi Hendrix were all masters of this rhythm/lead style of playing, and John Fogerty was no slouch either.

**Performance Tip:** The chord forms in measures 1–2 are fairly straightforward, with the index finger barring at frets 10 and 5, respectively, and the hammers executed with the ring finger. For measure 3 pull off with the index finger at fret 1 on string 2.

Fig. 21

30

31

Full Band

Slow Demo

Gtrs. 2 & 3 meas. 1-4

Interlude

F C G C

↑ \* Gtrs. 2 & 3

let ring -----| let ring -----| let ring -----|

TAB

10 10 10 10 5 5 5 1 0 0 0 0 1

10 12 10 12 10 12 5 7 5 7 0 0 0 0 0

\* Composite arrangement

Gtr. 1

TAB

1 1 0 0 3 3 0 0 0 0 0 0 0 0 0 0

1 1 3 3 5 5 5 5 5 5 5 5 5 5 5 5

# LOOKIN' OUT MY BACK DOOR

(*Cosmo's Factory*, 1970)

Words and Music by John Fogerty

Despite the attempts of some to label this a thinly-veiled drug song, John Fogerty stated on several occasions that it was inspired by a Dr. Seuss book called *To Think (That) I Saw It On Mulberry Street* that he read as a kid. In addition, he states that he also partially wrote it for his then three-year-old son, Josh, because he knew he would like to hear his father sing, "Doot, doot, do, lookin' out my back door" on the radio. Perhaps more worthy of attention is the way the song changes tempo, an unusual characteristic for a Top 40 song "back in the day"—or any day for that matter!

## Figure 22—Intro

Following two measures of a muted acoustic guitar (Gtr. 1), the intro progression is short and sweet with C (I), Am (vi), F (IV), and G7 (V7). With four layered guitar parts, John Fogerty conducts a mini-guitar orchestra that blends together for a "good time" sound that glances back to America's rural past. Be sure to notice how Gtr. 2's eighth-note chord pattern contrasts with the syncopated "country swing" of the acoustic (Gtr. 1). When combined, they create a nice fat pad for the rich, vibrant Dobro slide licks of Gtr. 3 to sail over smoothly. Understand that, though the Dobro is in open G tuning, the licks played on strings 3 and 2 will correspond to standard tuning. How cool is it that the melody foreshadows the "doot, doot, doot, lookin' out my back door" line from the chorus?

**Performance Tip:** When playing slide, it is always recommended to wear your slider on the pinky finger in order to free up the other fingers for chords or fretted notes. (Note: Though the song sounds in B $\flat$  due to the detuning of the guitars, the analysis will be in C as it was fingered.)

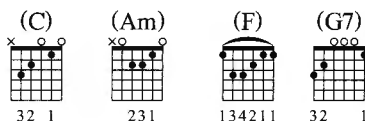
Fig. 22



Gtrs. 1, 2, 4 & 5: Tune down 1 step: (low to high) D-G-C-F-A-D  
Gtr. 3: Open G tuning: (low to high) D-G-D-G-B-D

### Intro

Uptempo country beat ♩ = 220 (♩ =  $\frac{3}{4}$ )



N.C.

Gtr. 1 (acous.) *mf* w/ slapback delay

B $\flat$   
\*(C)

Rhy. Fig. 1

Rhy. Fig. 1A

5 Gtr. 2 (elec.)

*mf*  
w/ clean tone

Gm  
(Am)

*sim.*

\* Symbols in parentheses represent chord names respective to detuned guitars. Symbols above reflect actual sounding chords.

Copyright © 1970 Jondora Music

Copyright Renewed

International Copyright Secured All Rights Reserved

Eb  
(F)
 Bb  
(C)
 F7  
(G7)
 Bb  
(C)
 End Rhy. Fig. 1

9 Gtr. 3 (Dobro)

*mf*  
w/ slide

8 8 6 7 5 3 7 7 7 5 3

Gtr. 2

End Rhy. Fig. 1A

Gtr. 4 (elec.)

*mf*  
w/ clean tone  
P.M. -----

3 0 2



## Figure 23—Verse

The verse consists of two short phrases that are similar, but not identical. The only difference lies in the end of the second phrase, where the V chord (G7) resolves back to the I chord. Beginning in measure 5, and through to measure 12, Gtr. 3 follows the chord changes with triads and dyads relative to the changes. Because the Dobro is tuned to G major, Gtr. 3 has to make an allowance in measure 12 for the minor tonality and picks a broken chord pattern that studiously avoids the B (major 3rd). For dynamic contrast, Fogerty drops the Dobro (well, not literally!) at measures 13 so that his vocal refrain can stand out above the rhythm guitars.

**Performance Tip:** Pay close attention to the glisses of the Dobro (Gtr. 3), as the anticipation of the changes provides a little extra forward motion to the gentle tempo of the verse.

33

34

**Full Band**

**Slow Demo**  
Gtr. 3 meas. 5-6

Fig. 23

**Verse**

1. Just got home from Il - li - nois. \_\_\_\_ Lock the front door, oh, \_\_\_\_ boy!

**Gtr. 3**

**TAB**

**Gtr. 1** **Rhy. Fig. 2**

**TAB**

(cont. in slashes)

**Gtr. 2**

**TAB**

*sim.*

**Gtr. 4**

**TAB**

*sim.*

P.M.

5

Chords: Eb (F), Bb (C), F7 (G7)

End Rhy. Fig. 2

Gtr. 1

Got to sit down, take a rest on the porch I -

Gtr. 3

let ring

Gtr. 2

Gtr. 4

P.M.

9

Chords: Bb (C), Gm (Am)

Gtr. 3

mag - i - na - tion sets in, pret - ty soon I'm sing - in'.

let ring

mp

w/ o slide

Gtr. 4

P.M.

13

Chords: Eb (F), Bb (C), F7 (G7), Bb (C)

Gtr. 3 tacet

"Doot, doot, doo," look - in' out my back door. 2. There's a

Gtr. 4

P.M.

With the verse chords as the backing progression, Fogerty intertwines two complementary lead guitar tracks (Gtrs. 2 & 5) in the best spirit of country music from the bluegrass and Western Swing eras. Starting in measure 1, Gtr. 2 kicks off with tasty (what else?) licks derived from the C major pentatonic scale (also known as the A minor pentatonic) over the C and Am chord changes. As a guitarist always aware of the changes and how to emphasize them, Fogerty inserts triple-stops and triads in measures 5–6 over the F and C chords while wrapping up in measures 7–8 with a broken G7 triad.

**Performance Tip:** For peak efficiency, form a C/G chord voicing for Gtr. 4 by using your (low to high) ring, pinky, middle, and index fingers.

## Guitar Solo

Gtr. 1: w/ Rhv, Fig. 2

**35** Full Band  
**36** Slow Demo  
Gtr. 2 meas. 1-4

1 Gtr. 2  $B\flat$  (C)  $Gm$  (Am)

5 Gtr. 2  $E\flat$  (F)  $B\flat$  (C)  $F7$  (G7)

Gtr. 4

Gtr. 5 (elec.)

Gtr. 4

Bb

(C)

$$\frac{\text{Gm}}{(\text{Am})}$$

9 (C) (Am)

let ring -----

P.M.-----

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into three systems, each containing a guitar part (top staff) and a piano part (bottom staff).

**System 1:**

- Guitar:** The first staff shows chords Eb (F), Bb (C), F7 (G7), and Bb (C). The second staff contains fret numbers: 10, 10, 10, 10, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5.
- Piano:** The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains fingerings: 1, 3, 5, 3, 5, 3, 2, 0, 3, 3, 0, 2, 3.

**System 2:**

- Guitar:** The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains fingerings: 1, 3, 5, 3, 5, 3, 2, 0, 3, 3, 0, 2, 3.
- Piano:** The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains fingerings: 1, 2, 3, 1, 2, 3, 1, 0, 2, 1, 0, 2, 1, 0, 2.

**System 3:**

- Guitar:** The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains fingerings: 1, 2, 3, 1, 2, 3, 1, 0, 2, 1, 0, 2, 1, 0, 2.
- Piano:** The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains fingerings: 1, 2, 3, 1, 2, 3, 1, 0, 2, 1, 0, 2, 1, 0, 2.

## Figure 25—Interlude

The interlude, functioning as a coda, introduces a new progression that is even more upbeat than the intro. After the recalled muted strums with the acoustic, a jaunty chromatic walk down marks a key change to D. Gtr. 5 takes the lead with melodic runs derived from the major scale relative to each chord change. As in the guitar solo, the other guitar parts provide chordal backup with triads, dyads, and bass licks by Gtr. 4.

Fig. 25

**37** Full Band  
**38** Slow Demo  
 Gtr. 5 meas. 5-8

**Interlude 1:49**

N.C.

Gtr. 1

Gtr. 2

Gtr. 4 *divisi*

TAB

G (A) F (G) C (D)

(cont. in notation)

4 Gtr. 3

Gtr. 5

*let ring*

Gtr. 1

Gtr. 2

Gtr. 4

*sim.*

P.M.

The musical score for Figure 25—Interlude is presented in a multi-staff format. It includes parts for five guitars (Gtr. 1, 2, 3, 4, 5) and a TAB section. The score is divided into two main sections: a 'Full Band' section (measures 1-4) and a 'Slow Demo' section (measures 5-8). The key signature changes to D major. The score includes various musical notations such as chords, scales, and fingerings. The 'Full Band' section features a chromatic walk down in Gtr. 5, while the 'Slow Demo' section features a melodic run in Gtr. 5. The other guitar parts provide chordal backup with triads, dyads, and bass licks.



# PROUD MARY

(Bayou Country, 1969)

Words and Music by John Fogerty

Call it the “big engine that pulls the train”—or, the big “riverboat,” in this case. “Proud Mary,” for better or worse, will always be *the* Creedence song. Three song titles from John Fogerty’s notebook were combined in the song: “Proud Mary,” “Riverboat,” and “Rolling on a River.” The song, originally about a “washerwoman” named Mary, was the first of five #2 singles, the most ever by a band without reaching the top spot.

## Figure 26—Intro

Fogerty has said that he was thinking of Beethoven’s Fifth Symphony when he was composing the chord progression for the intro, which is palpable in both the harmonic movement as well as in the rhythm of the strums. He added that the progression made him think of the sound of a stern-wheel riverboat. Whatever the origin, the opening chord progression is Fogerty’s most famous “chordal hook” and succeeds in part by his utilizing of a non-diatonic F chord in measure 4 that adds a bit of “funk.” The six measures of C/G (♭VII)—A (V), C/G—A, C/G—A—G (IV), F (♭III)—D (I), D, and D is also vaguely reminiscent of the chordal intro to Wilson Pickett’s “Midnight Hour” from 1965.

**Performance Tip:** Though it is so familiar that even non-musicians can probably hum the phrasing exactly, be sure to acknowledge the anticipation of the F chord on the upbeat of beat 4 in measure 3 and the D as a full quarter note on beat 4 of measure 4.

39 Full Band

Fig. 26

Gtrs. 2 & 3: Tune down 1 step:  
(low to high) D—G—C—F—A—D

C/G A G F D Bm Bm7

342 1 234 134211 132 13421 13121

**Intro**  
Moderately ♩ = 120

C/G A G C/G A G C/G A G F

Gtr. 1 (clean)

1 Gtr. 2 (clean)

*mf*

TAB

D D

Rhy. Fig. 1

End Rhy. Fig. 1

4

TAB

Copyright © 1968 Jondora Music

Copyright Renewed

International Copyright Secured All Rights Reserved

## 49



## Figure 28—Guitar Solo

By doubling the length of the verse chords and combining them with the pre-chorus chords, Fogerty creates a new twelve-measure progression for his instrumental “break.” In measures 1–8 he waxes poetically over the I chord with inverted, alternating triad shapes (D triads in second inversion and G triads in first inversion) and single-note lines derived from the D major pentatonic scale. In measures 9–12 he carefully chooses notes from the B Aeolian mode (also known as the natural minor scale), which functions as the relative minor scale of D major. Dig how he emphasizes the A (root) and C# (major 3rd) over A and the B (root) and D (b3rd) notes over Bm. Of course, the “funky” syncopated phrasing with which he offers these most appropriate notes is equally important in contributing to its effectiveness.

**Performance Tip:** In measures 1–8 (except for measure 4), barre at fret 7 with your index finger and add the G/B notes at frets 8 and 9 with your ring and middle fingers, low to high. This chord form and concept was favored by Jimi Hendrix (“Wait Until Tomorrow”) and Keith Richards (“Brown Sugar”), among others, and has its roots in soul and R&B music. Also, do not miss the hip C-type voicing of the D major triad in measure 8 that needs to be played with the pinky, ring, index, and middle fingers, low to high. In measure 4, use your second and third fingers for the sliding double stops.

Fig. 28

### Guitar Solo

Gtr. 1: w/Rhy. Fig. 1 (4 times)

1 \* Gtrs. 2 & 3

D (E)

T  
A  
B

\* Composite arrangement

4

T  
A  
B

Gtr. 1: w/Rhy. Fig. 2

7

A (B)

w/ pick & fingers

\* P.M.

T  
A  
B

\* On sixth string only, next 4 measures.

10

G (A) Bm (C#m) Bm7 (C#m7) Bm (C#m)

T  
A  
B

42  
43

Full Band

Slow Demo

Gtrs. 2 & 3 meas. 1-12

# RUN THROUGH THE JUNGLE

(Cosmo's Factory, 1970)

Words and Music by John Fogerty

John Fogerty has denied that "Run Through the Jungle" is about Vietnam, instead claiming it to be his reaction to the proliferation of guns in the US at the time. He has been quick to note that he is a hunter and not anti-gun, having served in the armed forces, but he is against the misuse of them. Nonetheless, the title and lyrics certainly lend themselves to the 'Nam interpretation. Musically, he was thinking about Howlin' Wolf and his connection back to Charlie Patton, the "founder" of the Delta Blues. Legend has it that Fogerty wrote and arranged the song, along with "Up Around the Bend," during the course of one weekend.

## Figure 29—Intro

Talk about ominous! With feedback (Gtr. 1), a nasty lick with deep delay (Gtr. 3), and a keening gliss (Gtr. 2) clearing the way, a spooky ambience is conjured even before one of the signature D pentatonic scale patterns (Gtr. 4) is heard in measures 5–16. Gtr. 5 just kicks in with a D5 voicing on beat 4 in measures 5–18 while Gtr. 6 completes the layering with C5 and D5 dyads beginning in measure 13. The pulsing effect created is so hypnotic that one forgets the entire song is based on one tonic chord. Fogerty was inspired by Howlin' Wolf tunes like "Moanin' at Midnight," "No Place to Go," "Wang Dang Doodle," "Spoonful," and "Smokestack Lightning," for instance.

**Performance Tip:** It will be helpful to have a fingering system in place before attempting the country blues riff of Gtr. 4. Try using your index on fret 1, your middle on fret 2, and your ring on fret 3.

Fig. 29

Drop D tuning:  
(low to high) D–A–D–G–B–E

### Intro

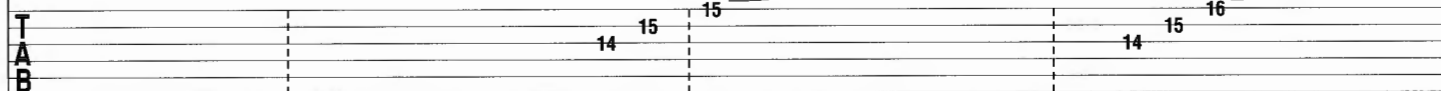
#### Free time

\*D5

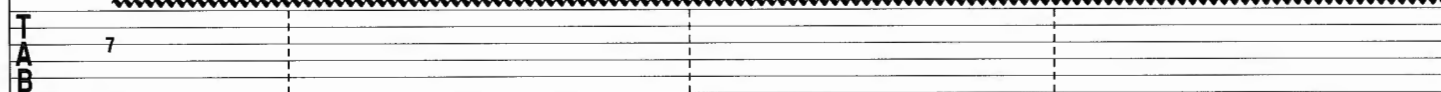
1 Gtr. 3 (elec.)



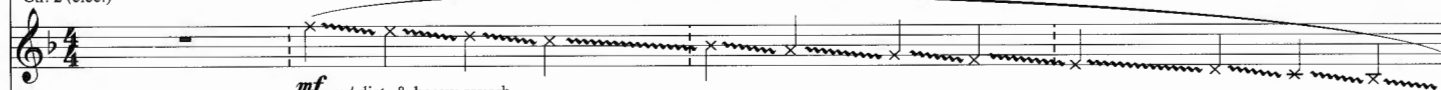
*mf*  
w/ dist. & multi-tap delay 1/2



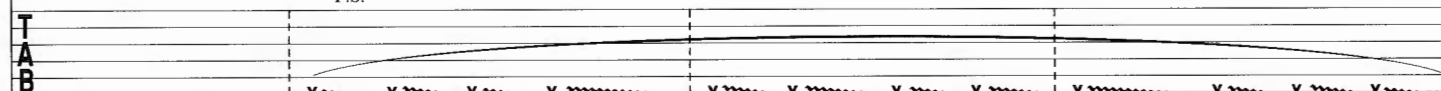
*\*\*p* *mf*  
w/ dist.  
fdbk.



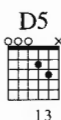
*\*\*Fade in*  
Gtr. 2 (elec.)



*mf* w/ dist. & heavy reverb  
P.S.



\*Chord symbols reflect implied harmony.



Full Band

Slow Demo

Gtr. 4 meas. 5-8

Copyright © 1970 Jondora Music

Copyright Renewed

International Copyright Secured All Rights Reserved

Moderately ♩ = 136

Rhy. Fig. 1

Gtr. 5  
(acous.)

D5

*mp*

Gtrs. 2 & 3 tacet

End Rhy. Fig. 1

5 Gtr. 3

8va

*pp*

Gtr. 1

Gtr. 4 (elec.)

*mf*

w/ clean tone, slacker delay & amp tremolo  
P.M.

P.M.

Gtr. 2

Gtr. 5: w/ Rhy. Fig. 1 (2 times)

Gtr. 1 tacet

Gtr. 1

9

*pp*

(7)

Gtr. 4

P.M.

1 2 2 3 1

1 0 3 0 0 3 0

1 2 3 3

1 3 3 2 1 3

13 Gtr. 4

1 2 3 1

1 0 3 0 0 3 0

1 2 2 3 1

1 0 3 0 0 3 0

Gtr. 6 (elec.)

*mp*

w/ clean tone

5 5 7 7

7 7 7 5

0 7 7 7

7 7 7 7 5

## Figure 30—Chorus

Fogerty takes the basic D pentatonic pattern of the intro and verse and modifies it to function as “call and response” during the eight-measure chorus. See how the “response” in measures 2, 4, and 6 contains exactly the same insistent, descending line with a dark, threatening sound. The odd “call” measures (1, 3, 5, and 7) are all slightly different variations on the theme of a D5 voicing. Adding some hot sauce to the “white meat” tonality, however, is the implied first-inversion F triad of F/A in measure 7 that makes the resolution of measure 8 that much more welcome.

46

Full Band

Fig. 30

**Chorus**

Rhy. Fig. 2      D5      End Rhy. Fig. 2

Gtr. 5      7      7      7      7      7      7      7

1

— through the jun - gle.      Bet-ter run — through the jun - gle.      Bet-ter run —

Gtr. 4      w/ pick & fingers

TAB      1 2      1 0 3 0      2 2      1 0 3 0      0 3 0

Gtr. 6      Rhy. Fig. 3      End Rhy. Fig. 3

TAB      (5) 5 7 7      7 7 7 5      5 7 5 7      7 7 7 7 5

5      Gtr. 5: w/ Rhy. Fig. 2      Gtr. 6: w/ Rhy. Fig. 3

— through the jun - gle.      Whoa, don't — look back, — you see. —

3      1 2 2      1 0 3 0      0 3 0      1 2 3 2 2      1 3 3 2      2 3 1/4

Over the verse rhythm patterns of Gtrs. 4, 5 & 6, Fogerty blows cool blues harp with choice notes from the D blues scale for sixteen measures. As a practical consideration, the solo has been transcribed and arranged for Gtr. 7. Not surprisingly, Fogerty digs into the heart of the blues on the “Mississippi saxophone,” losing nothing in the translation to the axe. Observe how he builds stunning musical tension for a full eight measures with the repeating half-step bend of the G# (b5th) at fret 13 to the A (5th), followed by a run down the scale that also ends on A. After taking it to the limit, he alternates measures (9, 11, and 13) of tense C/A (b7th/5th) dyads with those of release (10, 12, 14, and 16) via the D (root) note. Dig how he inserts the greater tension of the G#–A bend one more time in measure 15 before the conclusive resolution in measure 16. Brilliant.

Fig. 31

47

### Full Band

Gtr. 5: w/ Rhy. Fig. 2 (4 times)  
Gtr. 6: w/ Rhy. Fig. 3 (4 times)

1 \*Gtr. 7

D5

*mf*

13

1/2

3

1/2

1/2

1/2

1/2

1/2

(13)

12

(12)

10

12

13

12

(12)

10

12

\*Harmonica arr. for gtr.

Gtr. 4

1 3 1 3 1 3 3 1 3 1 0 3 0

2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0

1/4

5

13

(13)

1/2

1/2

1/2

1/2

13

13

13

13

13

12

10

12

12

12

10

12

(12)

10

1 3 3 1 3 3 1 2 1 0 3 0 0 3 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1/4

9

14 13 (13) 10 12 12 (12) 10 12 13 14 13 (13) 12 12 (12) 10 12

1/4 1 2 3 2 2 1 3 3 2 1 2 3 2 1 0 3 0

13

13 14 13 (13) 12 12 12 12 13 13 (13) 12 12 10 12

1/4 1 2 3 2 2 1 3 3 2 2 3 1 2 1 0 3 0 0 3 0 3

# TRAVELIN' BAND

(Cosmo's Factory, 1970)

Words and Music by John Fogerty

With a nod to the original houserocking "Tutti Frutti," "Long Tall Sally," "Jenny Take a Ride," "Keep a Knockin'," and "Good Golly Miss Molly" by the one and only Little Richard, John Fogerty adds his contribution to the canon of good old rock 'n' roll. "Won't you take me down to Memphis on a midnight ride? I wanna move. A wow!"

## Figure 32—Verse

Twelve-bar blues rock delivered like a sock in the solar plexus, the stop-time in measures 1–4 only intensifies the frenetic energy of the remaining eight measures. Gtrs 1 & 2, with 5ths in measures 1–4 converted into steamrolling boogie patterns in measures 5–12, combine with the chunky chords of Gtr. 3 for a sound right out of 1957. Dig the clever alteration to the standard changes where Fogerty reverses the chords in measures 11 and 12, placing the C# (V) in the former and the F# (I) in the latter. This keeps the energy pumping at peak wattage for an extra measure.

**Performance Tip:** For Gtrs. 1 & 2, barre across strings 6–4 at fret 2 in order to play the B and F# boogie patterns with the least amount of hand repositioning.

Fig. 32

48

 Full Band

49

 Slow Demo  
Gtrs. 1 & 2 meas. 5-12

**F#**

134211

**B**

1333

**C#**

1333

**Verse**  
Fast ♩ = 168

**\*\*Gtr. 3 (clean)**

**F#**

1

Sev-en Thir-ty Sev-en com-in' out of the sky, a, won't you take me down to Mem-phs on a mid - night ride? I wan-na

**\*Gtrs. 1 & 2 (clean)**

**TAB**

\*Composite arrangement  
\*\*Doubled by piano.



The musical score is divided into two systems, each with a vocal line, a guitar solo line, and a bass line.

**System 1 (Measures 5-8):**

- Vocal Line:** Starts at measure 5. Chords B and F# are indicated above the staff. Lyrics: "move. \_ Play - in' in a trav-el - in' band, \_ yeah. \_ Well, I'm fly-".
- Guitar Solo Line:** Features a melodic line with a bend in measure 6. The bass line consists of a steady eighth-note pattern.
- Bass Line:** Consists of a steady eighth-note pattern across measures 5-8.

**System 2 (Measures 9-12):**

- Vocal Line:** Starts at measure 9. Chords C#, B, C#, and F# are indicated above the staff. Lyrics: "- in' 'cross the land try - in' to get a hand. Play - in' in a trav-el - in' band. \_".
- Guitar Solo Line:** Continues the melodic line with bends in measures 10 and 11. The bass line continues the eighth-note pattern.
- Bass Line:** Continues the eighth-note pattern across measures 9-12.

**Figure 33—Guitar Solo (1)**

Anyone who thought John Fogerty was just a flannel-shirted folkie slumming in rock had their perception permanently altered when they heard him cut loose on “Travelin’ Band.” He does his best imitation of a wailing sax solo (he actually does play sax and can be heard on the original recording supporting the rhythm section) over an eight-measure bridge section by honking on the tonic (F#) tonality in measures 1–6 and the root of the dominant (C#) chord in measures 7–8.

**Performance Tip:** Jimi Hendrix was not the first to play unison notes with a bend, but he certainly popularized the technique on his classics like “All Along the Watchtower.” Fogerty (Gtr. 4) bases his entire solo around the concept. For measures 1–6, bend string 2 at fret 17 with your pinky backed up by your ring and middle fingers while holding your index finger on string 1 at fret 14.

## Guitar Solo

50

Full Band

51

Slow Demo

Gtr. 4 meas. 1-8

**Gtr. 3** Rhy. Fig. 1A B

**1 Gtr. 4**

let ring ---| let ring ---| let ring ---| let ring ---|

TAB 17 14 14 17 14 14 17 14 14 17 14

**Gtrs. 1 & 2** Rhy. Fig. 1

TAB 4 2 4 2 6 2 4 2 4 2 4 2 6 2 4 2 4 2 6 2 4 2 4 2 6 2 4 2 0

**3** F# B

let ring --| let ring --| let ring --| let ring --| let ring --| let ring --| let ring --| let ring --|

TAB 14 17 14 14 17 14 14 17 14 14 17 14 14 17 14 14 17 14

TAB 4 2 4 2 6 2 4 2 4 2 4 2 6 2 4 2 4 2 6 2 4 2 4 2 6 2 4 2

**6** C#

let ring --| let ring --| let ring --|

1 hold bend

TAB 14 17 14 14 17 14 14 17 14 14 17 14 14 17 14 14 17 14

TAB 4 2 4 2 6 2 4 2 4 2 4 2 6 2 4 2 4 2 6 2 4 2 4 2 6 2 4 2

End Rhy. Fig. 1A

End Rhy. Fig. 1

let ring -----|

TAB 4 4 6 4 4 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4

**52**  
**53**

**Full Band**  
**Slow Demo**  
Gtr. 4 meas. 1-8

Fig. 34

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Rhy. Fig. 1A  
\*B

[illegible]

\*Chord symbols reflect basic harmony.

The musical score for the 'B' section of 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a treble clef and a key signature change to three sharps. The melody consists of eighth and quarter notes, with some notes beamed together. The bottom staff is in bass clef and contains fingerings (numbers 1-5) and breath marks (wavy lines) for the bass line. The piece concludes with a final chord in the bass staff.

[illegible]

**(Cosmo's Factory, 1970)**

**Words and Music by John Fogerty**

“Who’ll Stop the Rain” (the B-side of “Travelin’ Band”) is John Fogerty’s most wistful and moving anti-war song and was used as the title (and title song) for a Nick Nolte Vietnam film in 1978. The line, “I went down Virginia, seekin’ shelter from the storm” supposedly inspired Bob Dylan’s “Shelter from the Storm” from *Blood on the Tracks* (1975).

### Figure 35—Intro

With a six-measure intro that bears more than a passing resemblance to Scott McKenzie's "San Francisco (Be Sure to Wear Some Flowers in Your Hair)" from 1967, Fogerty creates the ambience for his paean to peace. Gtrs. 1 & 2 strum big six-string acoustic voicings of G (I) and Em (vi) chords (with D/F# as a passing chord) as a fat pad for Gtr. 1 to play the simplest (there's that word again!) but most memorable of acoustic licks over top. Sounds like the first few drops of rain before a summer storm.

54 Full Band

Fig. 35

C/G      G      D/F#      Am      Em

3 4 2 1      3 2      4      T      1 3 2      2 3 1      2 3

## Intro

**Moderately fast** ♩ = 123

G

1Gtr. 3 (acous.)

**Tab**

mf  
let ring

0 0 3

0 0 3

0 0 3

Gtrs. 1 & 2  
(acous.)

*mf*

\*T

TAB

\*T = Thumb on 6th string

4

let ring

(3) 0 0 3

D/F# G

0 0 3

0 0 3

[illegible]

## Figure 36—Verse

The verse consists of sixteen measures, drawing upon G (I), C/G (IV), D/F# (V), and Em (vi). It would appear that Fogerty came to the end of his fourth four-measure phrase and felt he needed a very brief instrumental “buffer” between verses. Thus, he pegged another measure of the tonic on the end, creating an odd seventeen-measure form. Observe the subtle electric fills (Gtr. 4) in measures 16–17 plucked from the G major pentatonic scale. Don’t miss that the fill in measure 17 is essentially the same as measure 16, only transposed down an octave. Note: During the later verses (not shown), a Bm chord is introduced as a dramatic reharmonization that heightens the beautiful imagery in the lyrics—another testament to Fogerty’s considerable songwriting chops.

**Performance Tip:** In measure 16 for Gtr. 4, anchor your index finger at fret 2 on string 3 and use your middle and ring fingers in the logical sequence.

Fig. 36

<b>55</b>	Full Band
<b>56</b>	Slow Demo Gtr. 4 meas. 16-17

**Verse**

1 G C/G

1. Long as I re - mem - ber, the rain been com - in' down. —

Gtrs. 1 & 2

TAB

4 G

Clouds of mys - t'ry pour - in' con -

7 C/G G C/G G

fu - sion on the ground. — Good men through the a - ges —

11 C/G G C/G D/F#

try - in' to find\_ the sun; \_ and I won - der, still I won - der

T-----|

15 Em G

who'll stop the rain? \_

T-----|

Gtr. 4 (elec.)

*mf*  
w/ clean tone  
let ring -----|

2 4 3 2 4 2 0 0 2 0 0 2 0

Gtrs. 1 & 2

**57** Full Band

Fig. 37

64

LOVEY HILL FALLOUT PARTS  
and Selling of One of Bush's  
POOR DRIVING HINTS

**Bad Moon Rising**

**Born on the Bayou**

**Down on the Corner**

**Fortunate Son**

**Green River**

**Keep on Chooglin'**

**Lodi**

**Lookin' out My Back Door**

**Proud Mary**

**Run Through the Jungle**

**Travelin' Band**

**Who'll Stop the Rain**

Book \$10.95, CD \$12.00 = **Pkg U.S. \$22.95**

Parts not sold separately



HL00695924

ISBN 978-1-4234-0681-5

